

XXX, No. 6

DECEMBER, 1930

AL: THE GREAT CAPITAL OF THE XIU DYNASTY OF THE MAYA: A MASTER OF RIVAL ACCOM-
LISHMENTS: THE USE AND WORSHIP OF WATER AMONG THE ROMANS: THE ROUND
TEMPLES OF MEXICO AND YUCATAN: A ROYAL GIFT OF CHRISTMAS EVE, 1430

ART AND ARCHAEOLOGY



"THROUGHOUT THE AGES."

Painted by Yarnall Abbott.

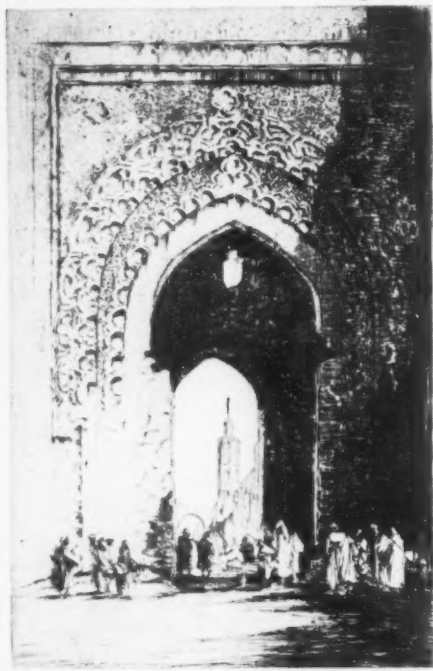
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DECEMBER, 1930

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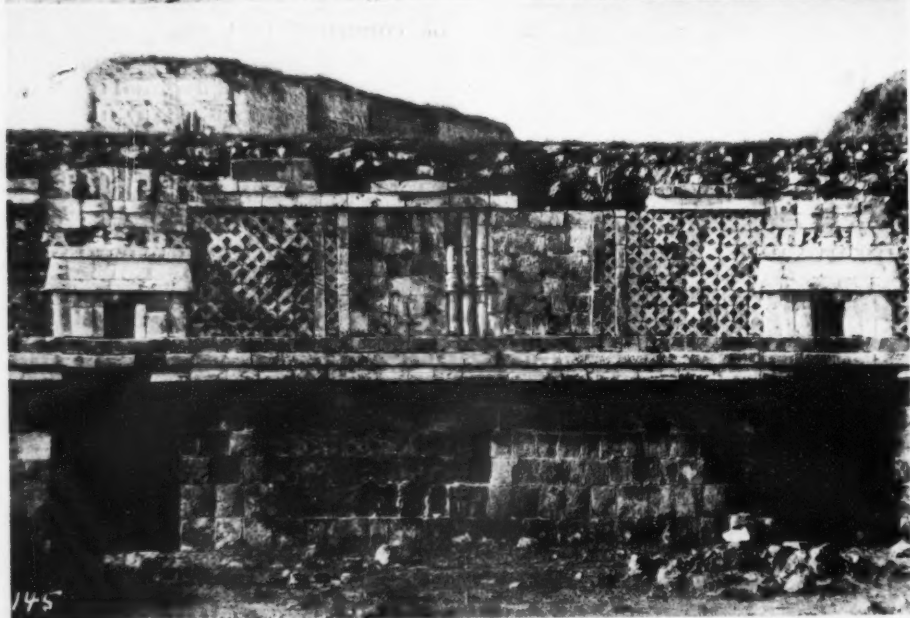
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(UPPER) THE NUNNERY QUADRANGLE RUINS AS SEEN FROM THE SOUTH.
 (LOWER) DETAIL OF THE SOUTH BUILDING OF THE NUNNERY, SHOWING THE SMALL IMITATIONS OF NATIVE
 PALM-THATCHED HOUSES OVER THE DOORWAYS.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXX

DECEMBER, 1930

NUMBER 6

UXMAL: THE GREAT CAPITAL OF THE XIU DYNASTY OF THE MAYA

By FRANS BLOM

Photographs by Dan Leyrer

"IN *Katun 2 Ahau* Uxmal was founded by Ahuitzok Tutul Xiu."

This short statement, written in the Books of Chilam Balam, the ancient historical records of the Maya, announces the founding of one of the greatest and most spectacular pre-Columbian cities on the American continent. In "*Katun 2 Ahau*", or 1007 A.D., the powerful Xiu nation took possession of the site of Uxmal, and soon afterwards many smaller cities, such as Kabá, Labná and Sayil grew up in the vicinity.

Members of the Xiu dynasty ruled here for over 400 years, and under their intelligent governorship their capital grew in size. Great buildings were erected for the governor, temple was added to temple, and the great Pyramid of the Dwarf, as it is called today, gradually grew skywards 104 feet, casting its shadow over the Quadrangle of the Nuns.

No building on this continent of the Americas surpasses the Governor's Pal-

ace at Uxmal in magnificence and beauty, and few are those which can be compared with the House of the Turtles and the Nunnery Quadrangle. The Maya architects joined hands with the sculptors, producing some truly striking structures, and the painters colored the elaborate carvings on the façades.

Four centuries of development and growth ended when the Tutul Xiu led a fight for liberty against the oppressing chiefs of the neighboring city, Mayapan. The Xiu were victorious and then, instead of returning to their capital to rejoice, they abandoned it, for no apparent reason, to the destructive powers of the tropical vegetation, the rain and the winds.

So strongly did the Maya build that the great buildings today loom out of the jungle in imposing majesty, and stir the imagination of the few visitors, who have discovered that the ruined cities of Yucatán are just as interesting and impressive, just as full of mystery

ART AND ARCHAEOLOGY



THE GREAT PYRAMID OF THE MAGICIAN LOOMING UP BEHIND ONE OF THE ADJOINING BUILDINGS. NOTE THE CORBELLED VAULT OR MAYA ARCH IN THE FOREGROUND.

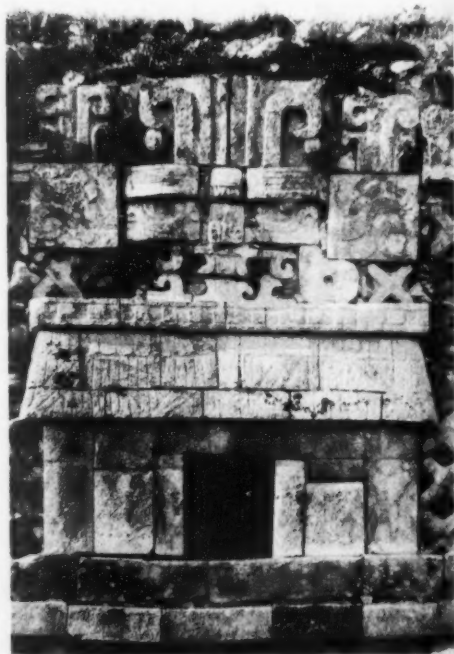
and charm, as those in Egypt, Greece and places still further away.

Late in February of this year the Tulane University Expedition for the Chicago World's Fair of 1933 reached the ruins of Uxmal, and took quarters in the East Building of the Nunnery Quadrangle. A thousand years ago there lived in these same rooms and cells "some maidens, like the Vestal Virgins of Rome," who tended the sacred fires in the temple on the top of the Pyramid of the Dwarf. If these maidens broke their vow of chastity, they were killed by arrowshot, and death was also their punishment if they allowed the holy fire to die out.

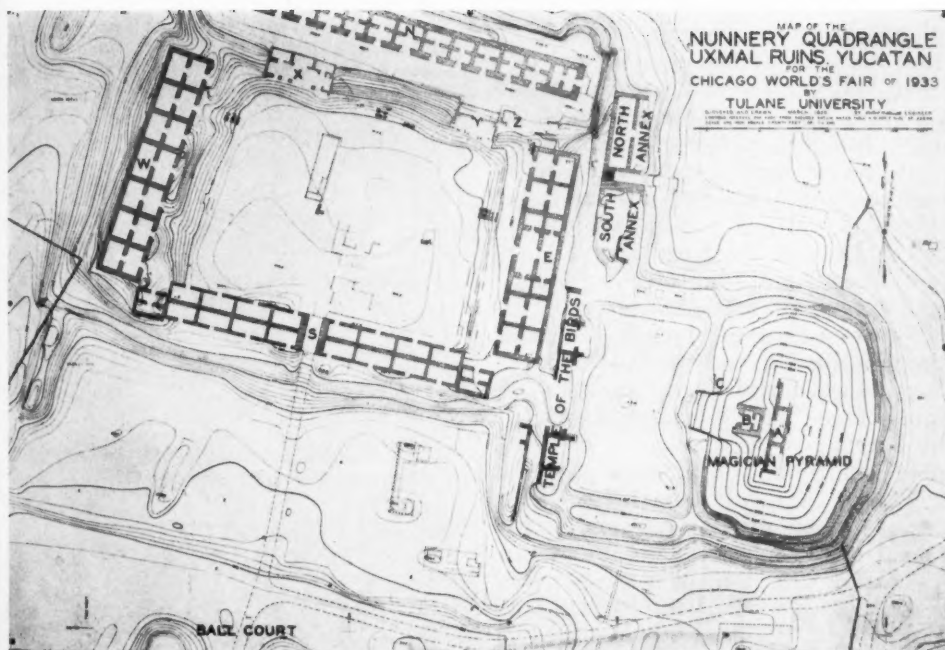
In through the great archway which gives entrance to the quadrangle, were

driven nine carts drawn by mules and loaded with a multitude of boxes and crates. Soon we were established with our modern equipment in the cool rooms of the East Building. The long silent courtyard was filled once again with life and noise as we erected ladders and scaffolds for our work.

The object of our work was to measure, draw, photograph and cast all the buildings of the Nunnery Quadrangle in order to reproduce them in full size and restore them to their ancient grandeur at the Chicago World's Fair of 1933. There they will house the lecture and exhibition halls of the Anthropological Section of the Fair, which is under the directorship



ONE OF THE IMITATIONS OF NATIVE PALM-THATCHED HOUSES TOPPED BY A MASK OF ONE OF THE MAYA GODS, WHICH ADORN THE SOUTH BUILDING OF THE NUNNERY QUADRANGLE.

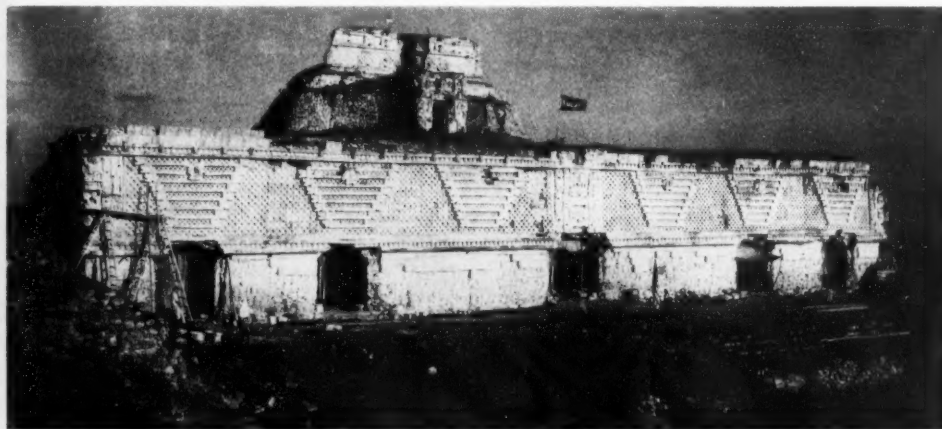


PLAN OF THE NUNNERY QUADRANGLE, AND THE PYRAMID OF THE MAGICIAN.

of Dr. Fay-Cooper Cole of the University of Chicago.

During our work in Uxmal we had time to become intimate with many of

the more subtle beauties of Maya architecture, and acquaint ourselves with many refinements and details which escape the casual visitor.

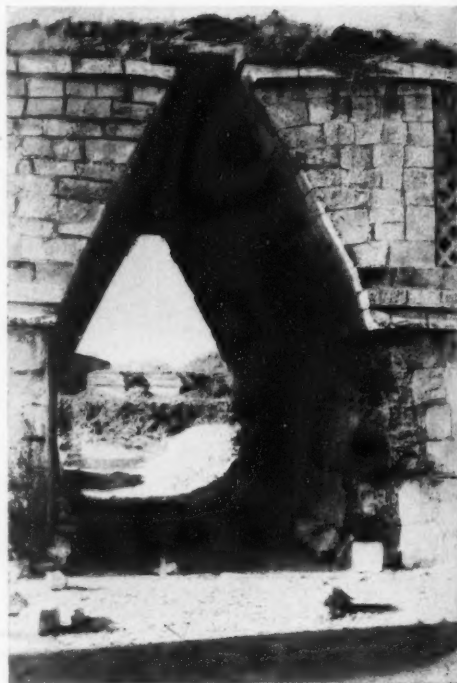


THE EAST BUILDING OF THE NUNNERY, WITH THE TEMPLE OF THE MAGICIAN IN THE BACKGROUND. THE EXPEDITION WAS QUARTERED IN THIS BUILDING DURING ITS THREE MONTHS FIELD SEASON.

ART AND ARCHAEOLOGY

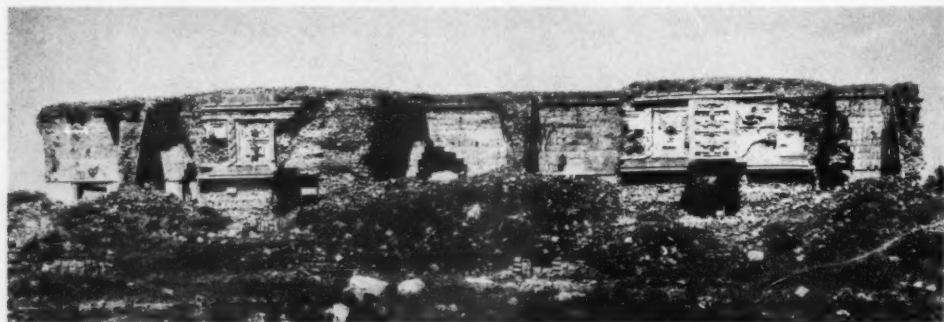
The Nunnery Quadrangle rises on a great terrace. Once one ascended a broad stairway, which now has crumbled to a slope. In the center of the South Building of the quadrangle is a great Maya "arch," really a corbelled vault, as the Maya did not know the true arch. Doors open both north and south, and the frieze above them is decorated with imitations of small Indian palm-thatched houses, crowned by grotesque faces of gods. Passing through the entrance arch, one notes that its walls and slopes were at one time covered with a coat of stucco, on the fragments of which one can still trace the faint outlines of a fresco painting. Suddenly one halts before one of the many puzzles not only of Uxmal, but of many other Maya cities. High up on the slope of the vault, and directly on the carved stone of the wall one notes a number of imprints of human hands. They are in red paint, and were originally covered by the stucco coating on which the fresco was painted. Students of the Maya have long been acquainted with these imprints of human hands, but no one has as yet been able to explain them.

We enter the court of the Nunnery. To our right lies the East Building with its attractive lattice-work façade,



LOOKING THROUGH THE ENTRANCE ARCH TO THE NUNNERY QUADRANGLE.

to the left the West Building, decorated with the intertwined bodies of feathered serpents. This building is in an advanced state of ruin, and has long intrigued all explorers. Through a most careful study, we hope to recon-



THE WEST BUILDING OF THE NUNNERY QUADRANGLE AT UXMAL, WITH ITS FACADE DECORATED WITH BODIES OF THE SACRED "PLUMED SERPENT."

ART AND ARCHAEOLOGY



NORTH END OF THE NORTH BUILDING OF THE NUNNERY, PARTS OF THE OLD FACADE AND THE CORNER MASK PANELS OF THE MORE RECENT BUILDING.

struct this façade—and our reconstruction will probably be much disputed.

The North side of the court faces us. The North Building rests on a terrace, 20 feet high. A splendid stairway leads up to it and on either side of this on the court level stand two small temples, in a sad state of ruin. Search as we might, we were not able to find what type of ornamentation covered the façades of these buildings. Therefore we chose the front of another building at Uxmal, the exquisite and simple House of the Turtles for these structures. At the World's Fair, the stairway will be flanked with two reproductions of this temple.

At the foot of the stairway to the North Building, lay three fragments of a monument, its surface carved with hieroglyphs. During our search for the steps of the stairway we found several more fragments, and to our great delight were able to assemble these, thereby reconstructing a most important piece of historical data. Piece by piece the fragments were gathered up and fitted together. Cement was used to bind them, and now the visitor will see the monument restored to its original appearance. This labor took many weeks, but was worth it.

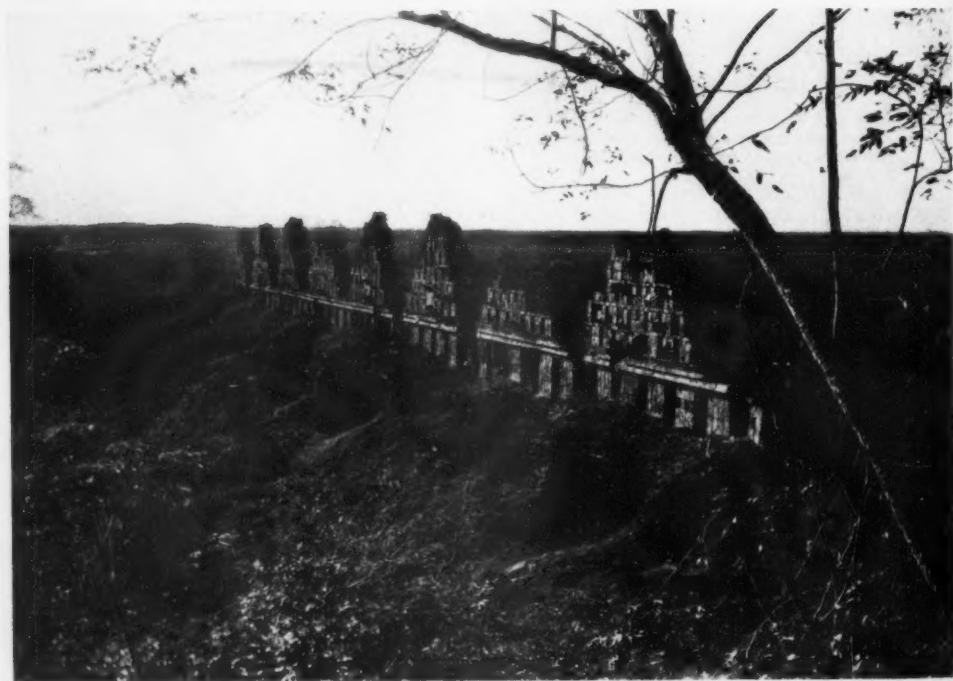
Ascending the north stairway one reaches the most elaborate of the buildings in the Nunnery group. This



THE HOUSE OF THE TURTLES, SO NAMED BECAUSE ITS UPPER CORNICE IS ADORNED WITH A ROW OF TURTLES CARVED IN LIMESTONE.



GREAT PYRAMID OF THE MAGICIAN, ALSO CALLED THE HOUSE OF THE DWARF. THIS IS 104 FEET HIGH, AND WAS BUILT OVER AN EXTENDED PERIOD OF TIME.



ORNAMENTAL CREST OF MASONRY RESTING ON THE ROOF OF THE HOUSE OF THE PIGEONS. THIS CREST WAS ONCE COVERED WITH ELABORATE ORNAMENTATION IN STUCCO LOW-RELIEF, AND THE ENTIRE BUILDING WAS PAINTED IN VIVID COLORS.



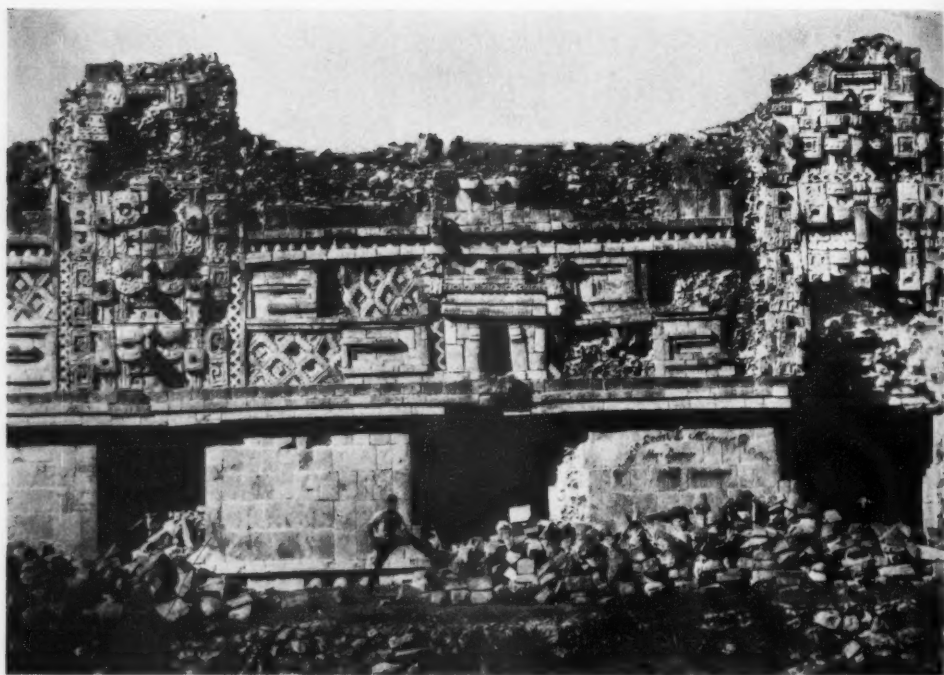
TAKING PHOTOGRAPHS AND MAKING DRAWINGS OF THE HIEROGLYPHIC MONUMENTS FOUND BY THE EXPEDITION, WITH THE AID OF A SMALL PORTABLE ELECTRIC POWERPLANT, AND A 500 WATT STUDIO REFLECTOR.

structure is over 260 feet long, and eleven doors face the square. At its two ends are other doorways, leading to small twin-roomed apartments. Over the doorways rise fantastic mask-topped panels, alternating with imitations of small native palm houses, which are crowned with undulating bodies of double-headed serpents.

In 1588 Father Alonso Ponze visited the ruins of Uxmal. He climbed the Pyramid of the Dwarf and strolled through the many rooms of the Nunnery, stopping to admire the intricate decoration of its façades. Later Father Diego López de Cogolludo wrote the history of Yucatán, using many documents which have since been lost. The



THE HOUSE OF THE GOVERNOR AT UXMAL. MOST MAGNIFICENT BUILDING OF PRE-CONQUEST AMERICA.



DETAIL OF THE ELABORATE CARVED LIMESTONE DECORATION ON THE SOUTH FACADE OF THE NORTH BUILDING IN THE NUNNERY.

story of Father Ponze's visit was told by one of his two secretaries, and this description was a great help to us in our work of reconstruction. It is Father Cogolludo who tells us that this great group of buildings was used as a nunnery.

As we walk along the terrace in front of the North Building we halt for a moment to study this magnificent wall. Long ago the artists and architects of Uxmal became tired of the façade on the North Building. They tore it down in parts, and built a new and more splendid façade on top of the old one. Today the building is crumbling, and in the great scars which time has made we can plainly distinguish the older façade ornamentation from the more recent.

Let us return to the entrance arch and look into the court again. We stand in awe of its magnificence. Gradually we realize that this court is not rectangular. A careful survey of the court will reveal some most astounding facts. Firstly: the East and West buildings are not located at right angles to the North and South Buildings. The court is narrower at its northern than at its southern end. Furthermore we discover that the floors of the north ends of the East and West buildings are two and a half to three feet higher than the south ends. And gradually we realize that the Maya architects of 1100 A.D. were perfectly familiar with the rules of the false perspective.

ART AND ARCHAEOLOGY



ONE OF THE GREAT ARCHES IN THE HOUSE OF THE GOVERNOR AT UXMAL.

This arouses our interest; we look for something more, and then we find that the elaborately carved friezes of all the buildings of the Xiu period at Uxmal are not vertical, but lean forward; have a negative batter, to insure a more effective play of sunlight and shadow on the deeply undercut carvings.

Here and there in nooks and corners protected from the rain and the bleaching sun, we find brilliant remains of the polychrome which once enhanced the splendor of the façades. Careful notes were taken of these scattered remnants of color, and in reproducing the buildings, we hope to restore not only the walls and carvings but also their excellent colors.

Standing on the terrace of the North Building of the Nunnery and looking

south we see at a distance one of the most, if not the most exquisite building of pre-Columbian America, the House of the Governor. Nowhere has Maya art or the genius of the Xiu architects produced anything to excel this edifice. To describe it would take pages, so we will simply picture it. From a distance one is impressed by its simplicity and grace, and coming close to it, one pauses and gazes in wonder at the beauty of the intricacy of design.

The great pyramid of the Temple of the Dwarf rises to the east of the Nunnery, to a height of 104 feet. On the east and west side stairways, at a steep angle, lead up to its two temples. Legend tells us that it was built overnight by a dwarf, who became ruler of Uxmal, but a careful study reveals that it was built little by little. Through centuries different rulers



SAMPLES OF MAYA HIEROGLYPHS. THE TOP PICTURE WAS TAKEN AT NIGHT WITH THE HELP OF OUR PORTABLE POWERPLANT. THE LOWER PICTURE WAS TAKEN AT DAY, UNDER THE MOST FAVORABLE LIGHT CONDITIONS.

ART AND ARCHAEOLOGY



STELA No. 20, WHICH WAS FOUND IN TWENTY-SEVEN PIECES AT THE FOOT OF THE STAIRWAY LEADING FROM THE COURT TO THE NORTH BUILDING OF THE NUNNERY. THIS WAS ASSEMBLED BY THE EXPEDITION.

added to it, and the thoughts of many Xiu architects are expressed in its different strata of growth.

The walls of the temple which crowns the Pyramid of the Dwarf are tottering today. One rainy season, two, maybe five, and one of the most impressive structures of ancient America will be beyond repair, though not beyond reconstruction. Today one can still climb to the roof of its top-most building. There we established one of our major points of triangulation, and from there we looked out over the surrounding country. Close to that part of the city which has been described and explored, we saw more buildings, many groups of buildings.

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Our most efficient engineer triangulated them, and then we went to investigate. Twenty-three groups of hitherto unexplored buildings repaid our search. Our surveying work showed us that Uxmal covered an area five times larger than Chichén Itzá. We studied it, and when we had finished we went to the buildings in the distance, two to five miles away, located on hilltops, and found that they too, belonged to the culture of Uxmal.

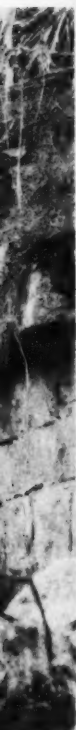
Every story should have a climax. Ours had its, when one day Inez May, a Maya, who is the government caretaker of the ruins, helped me chop our



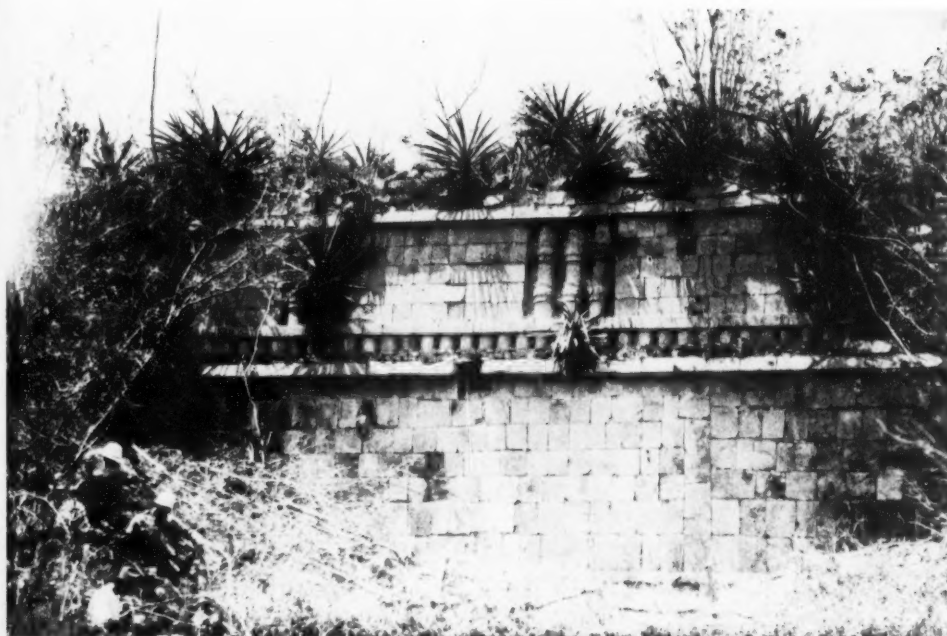
FRIEZE OVER DOORWAY TO ONE OF THE NEWLY DISCOVERED BUILDINGS.

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THE BACK WALL OF ONE OF THE NEWLY DISCOVERED TEMPLES AT UXMAL.

way through the dense bush to a large rock terrace. The bush was dense, and reaching the top of the terrace we saw some big stone slabs. One of them was unusually large. We headed towards it, stumbling in a network of vines and bramble. The side of the monolith which was facing us was smooth and without carving. Then we went around it, and stopped in amazement. This surface was carved, carved with the figure of a warrior or high-priest; most elaborately sculptured. We cut some of the bush, and then called in assistance. When the dense foliage had been cleared away there lay before us the fragments of nineteen monoliths, decorated with human figures and rows of hieroglyphs.

The mere fact that we had found monolithic stelæ at Uxmal was a surprise, but our amazement was doubled

when we realized that the figures and glyphs on these stones antedated all previous records of Uxmal history by 500 years.

Formerly it was believed that the Maya, a highly civilized people, left their great cities in the south about 600 A.D. Just simply abandoned them, and then wandered in the wilderness for three hundred years before they established themselves in northern Yucatán and entered their renaissance. How illogical to think that a people of their intelligence and achievement should grope around for three or four centuries. Gradually they moved north, and as early as the fifth century they had already established a city at Uxmal. Then new tribes came in to conquer the territory, and in "*Katun 2 Ahau Ahuitzok Tutul Xiu* founded Uxmal."



(Courtesy of the Cleveland Museum of Art.)

(UPPER) MARCH SNOW.
(LOWER) MIDDAY REST.

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A MASTER OF RIVAL ACCOMPLISHMENTS

By EDYTHE HELEN BROWNE

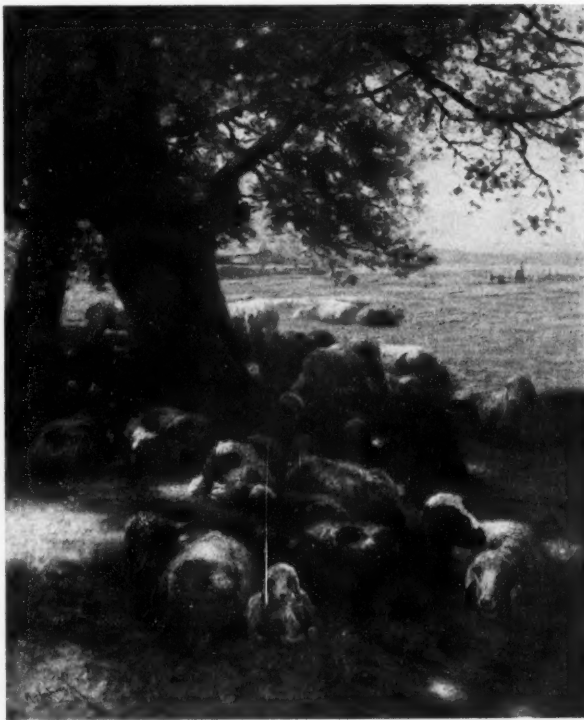
TO excel in landscape, to paint the grey beauty of a March mantle of snow or the tender pink of an apple orchard; to surpass in animal studies, to catch the roguish pose of a scarlet cockatoo or the dumb placidity of oxen; to lead in portrait work, to discover the soul of the sitter and transfix it upon canvas; to excel in interiors, to combine the family elements of a peasant kitchen; to succeed in *one* of these media is crown enough for any head. To be master of all four is rich distinction. Such an artist was Herman Hartwick, whose death in Munich in 1926 was mourned by German and

American artists alike. Although Hartwick set up his easel in a Munich studio in 1880 and, barring excursions into the Tyrol, southern Italy and Holland, produced most of his work under the stimulating influence of that center, he was a stable American, colloquially an "old New Yorker," born in 1853 in

Union Square, New York City, the son of George Hartwick, a landscape painter of New York, contemporary of Bristol and Hart.

Many of Hartwick's honors are tributes from his own land. One of his

largest landscapes, *Mid-day Rest*, graced the Pittsburgh Museum and is now owned by the Metropolitan in New York. *March Snow* is treasured by the Cleveland Museum of Art. Private collectors like Hearst, with whom he traveled throughout Europe, possess many of his works, the St. Louis Exposition of 1904 awarded him a silver medal for his *Summertime*:



SUMMERTIME: SHEEP PASTURE.

Sheep Pasture, and he was asked to select entries for the Chicago World's Fair. While many of his works charm by their old-world settings, not a few are reminiscent of Cape Cod, Jersey meadows and prairies of the sunset states. In his Munich studio the brilliant spot of color among his pictures



(UPPER) A CARTLOAD OF WILLOWS.
(CENTER) TELLING THE SHORTEST WAY.
(LOWER) THE UNWILLING NURSE.

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ART AND ARCHAEOLOGY

was an American flag, proud guardian of his art, and over his bed hung a picture of Washington.

He opened his "bachelor hearth" abroad, not only because he realized laurels with the dew of foreign compliment upon them must precede native

he found he loved art too much to alloy it with any pride of accomplishment. So he remained in Munich, where he had first studied under Dietzt and Loefftz, among fellow artists whom he loved and by whom he was beloved, to work under the benign title of Pro-



HACKENSACK MEADOWS.

recognition, but because he found the atmosphere of tradition so conducive and fostering to the pursuit of art. When his work challenged rivalry with foremost ranks, when the royal galleries of Edinburgh and Leipzig sought him, when his breast began to glitter with medals—from the Paris Salon, from the Royal Academy of Bavaria, from the International Expositions at Munich, Berlin, Salzburg and Madrid—when any list of his paintings carried asterisks and "prize" in footnotes, when the psychological moment arrived for him to return to America to receive his due of applause,

fessor, to live quietly and unostentatiously among the darlings of his heart, his animals, to pay an occasional social call on royalty. He numbered Chase, Whistler, Pennell and Ziegel among his intimates. Hartwick was a shy, retiring man. He did not seek honors; but they came in showers upon him. If he could not extend the fraternal hand of commendation, he never pointed in detraction.

In a mood of playful inquiry Chase once asked him: "How is it, Hartwick, your paintings always sell?"

Critics of his work, now that he is gone, rise to answer that question.

ART AND ARCHAEOLOGY



THE LOOK-OUT.

What makes the fourfold art of Herman Hartwick great, enduring, fit to rank with the best American palettes? In his landscapes, animal studies, portraits and interiors there is always the dominant note of peace, tranquillity, nature in abiding mood, akin to the "human interest" element in journalism. Hartwick was a puritan follower of nature; but he liked her best when she led to drowsy landscapes, docile animals, genial sitters and lowly interiors.

A typical Hartwick landscape is one in which a reposeful hour of day blends with a tranquil scene, as in *Midday Rest*. This Munich first medal picture shows a group of sheep nestling under the cooling shade of a large tree, sublimely indolent under the spell of noon. This is not really a landscape; but the hint of village in the distance, the re-

ceding figures of the sheep against the tree, and above all the "feeling" of the drowsy hour and blossomy atmosphere lends a breadth of landscape. The picture excels in lovely play of light and shadow. Sunbeams cast haloes on the downy heads. The artist often repeated this theme of sheep in pasture. *Late in Afternoon*, where a farmer girl and sheep wend their way together, tells its own story of a delinquent hour.

Two landscapes in which human figures contribute to the slope of hour and mood are *Telling the Shortest Way* and *Resting on the Home Stretch*. The first shows a peasant child directing a woman to a short cut across meadows. The slouching pose of the woman, her shoulders rounded with toil, speaks for her eagerness for home and rest. A brook runs through the center of the landscape, otherwise bare of greenery except for some skeleton trees in the distance. Sheep gather around and gulls flutter upon the horizon. *Resting*



OLD WOMAN.

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(UPPER) OLIVE GROVE IN ITALY.
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ART AND ARCHAEOLOGY

on the Home Stretch is a study in relaxation. Two peasant girls loll against a stone wall and succumb to the peculiar charm of declining day. A fat hay mound is ready to tumble—but who cares? Surely not these dreaming idlers.

Hartwick loved the masque of snow upon landscape. Snow, with its quiet quilting of nature, appealed to his

The Olive Grove, in the Munich Museum, might be called a symbolic landscape. The green glory of olive trees is spread upon the canvas and by their interlocking of branches and deep shade upon the ground give cloistral seclusion and harborage. But why did Hartwick choose an olive community? The olive, emblem of stilled waters and peace, went straight to his fancy for



NOT HUSTLERS.

taste for composure. His landscape masterpiece is *March Snow*. With a lifted left shoulder an old man accompanied by his collie defies the wind across a frozen field. The trees are bare ascetics; yet the narrow stream is awake and flowing. The artist, eager to allay the harshness of winter, introduces the stream as a suggestion of approaching springtime.

soothing themes. In almost all the landscapes, life tarries.

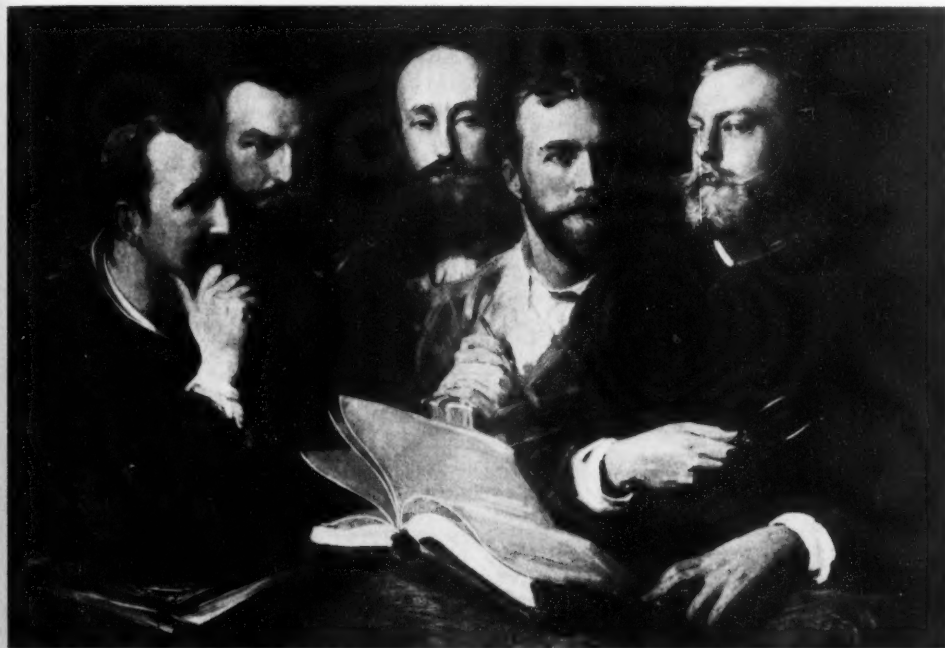
The artist went outdoors with his easel, but occasionally kept close to walls and an interesting collection of "exteriors" results. A Tyrolean courtyard scene is contrived out of a flight of steps and arches bowing from old walls. There is a wonderful leisure in decay, and Hartwick has caught this

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sense. The courtyard is deserted. Nobody cares whether the steps are ever mended, whether the scars of age and weather are ever noticed, whether the old tower has ruined edges. There is perfect harmony of detail to carry the message of an old building. A companion scene also preserves the mood of decline. A corner of the yard

vowed women else he could not have so faithfully reproduced this scene.

In a Hartwick collection there is always predominance of furry tails and soft, brown flanks. He loved animals. His studio housed two dogs, a monkey, a red-vested cockatoo, American blue birds, and a Solomon-eyed owl. His pockets were always stocked with

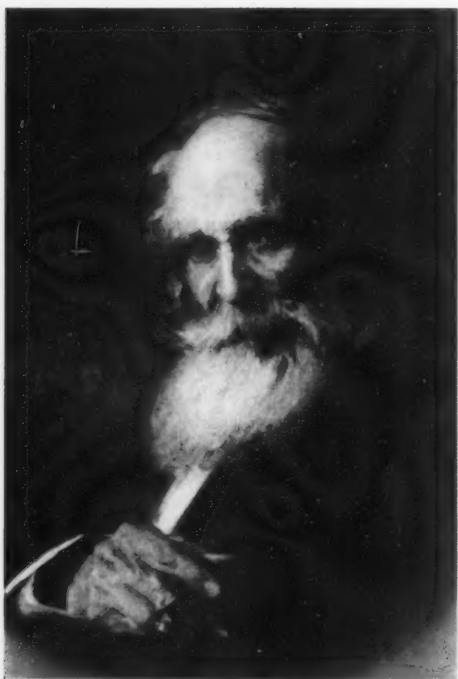


PORTRAIT GROUP OF NOBLEMEN IN LIECHTENSTEIN GALLERY, VIENNA.

is almost in eclipse. The old lady on the balcony, her shawled head inclined on her hand, is happily content to pass her days among these veteran surroundings. Surely the safest haven for the dove is a convent where strife enters not. Hartwick's *Cloister Scene*, with white-coifed nuns at meditation and an oval of village framed in an arch, is a sweet, placid rendering of a serene subject. The lover of quiet must have endeared himself to these

crumbs for the birds who knew him on his walks. The animals admitted into his landscapes conform to the gentle, peaceful sweep of his brush. Not only are they domestic and submissive, like horses, sheep, oxen and cows, but they are represented in service, either guarding the footsteps of a master, as the dog in *March Snow*, or bearing the yoke as in *A Cartload of Willows* and *In Fall*, a deft hint that obedience to man is the beast's con-

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THE ARTIST'S FATHER.

tribution to contentment. The animal is never made subservient to the landscape; one of the loveliest touches of landscape is in *The Lookout*, owned by the Prince Regent of Bavaria; yet the birth conclave of a stork family atop a chimney is more important to the painter than the green below. Perhaps the artist's tenderest approach to animals is his placing of them under kind masters. *Coaxing Her Home* shows a gentle maid allowing her cow to munch clover along the path. She does not drive, she coaxes. *Not Hus- tlers*, a sketch of an ox being yoked by a lazy farm-hand, defends the mood of leisure in its title.

The animal portraits represent Hart- wick's menagerie in chastened moods. Chico, his monkey, the nimble brownie in the studio, is sketched after a reproof

from his master, and so the picture is called *Meditation*. The artist must have pondered upon the unhonored state of ordinary horses, else the designation, *A Sad Plebeian*, a study of a noble head and mane, would lose its point. Anyone can see that *Cockatoo* was obliging while Hartwick painted her, otherwise there never would have been such brilliant spread of scarlet feathers. Hartwick has been called "the Rosa Bonheur of America."

The gallery of portraits represents some of Herman Hartwick's finest work. A chosen friend of royalty, he spent much of his time with distinguished sitters such as the Saxon Minister Von Hübel, Von Fischer and others. With the instinct of the master he sought for the soul in every face, revealing it through the magic medium of expression. His portraits carry on the tradition of peace, pause and repose. For the most part he chose age-



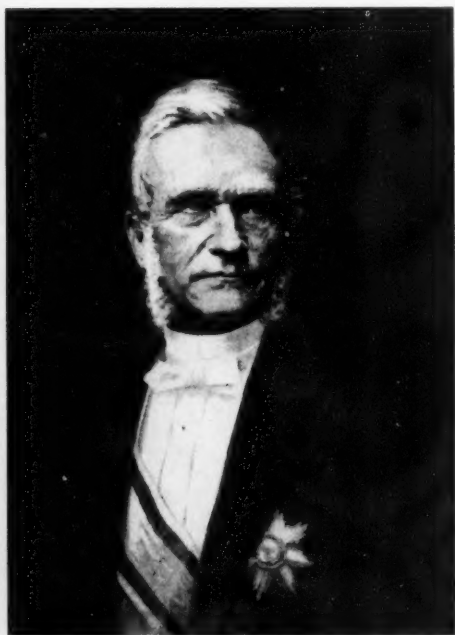
MRS. ALICE BACON.

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ing countenances with the mellowness of burdening life upon them rather than faces of youth and bloom. When the face is undeniably youthful, as in the portraits of Mrs. Alice Bacon of Cleveland, and Mrs. Renouf of Boston, his former pupil, they are also pliant, dream-cast, wistful, and so substitute for the gentler qualities of age.

Hartwick's master composition in this line is the portrait of his father honored with a gold medal at the Paris Salon. Happy old age has lined the cheeks but kept the lovely eyes benign and sweetly grave. The old gentleman smokes a cigar, and it is this half-burnt butt that emphasizes Hartwick's handling of detail. A tiny wisp of smoke across the knuckles, the flatness of the forefinger nail, the slight line upon the nose suggesting spectacles—all this charm of detail subscribes to the gen-



SAXON MINISTER VON HÜBEL.



PEN SKETCH OF MRS. RENOUF.

eral masterly conception. The portrait of Von Hübel also shows an unobtrusive working in of detail. The pen sketch of Mrs. Renouf, for which Hartwick received the prize in competition with European artists, is a vivid head and shoulders. The soft knob of hair on the neck and the thoughtful face in profile are the mitigating touches so characteristic of the artist.

Two portraits where management of hands serves the effect of repose are those of Von Hübel's sister-in-law and Mrs. Herman. In the first the German gentlewoman rests her elbow on a pillow while her left hand lies passive. She is beautifully relaxed. The second portrait, one of the most realistic Hartwick ever painted, borrows a note of calm casualness by the interlinking of the fingers about a pearl chain.

(Concluded on Page 242)



THE FISHPOND OR BASIN IN THE HOUSE OF TIBERIUS, "PALACE OF THE CAESARS ON THE PALATINE."
Photograph by Anderson, Rome.

THE USE AND WORSHIP OF WATER AMONG THE ROMANS

By ELI EDWARD BURRISS

WATER, among all peoples, is a common instrument for washing away evils, whether physical or spiritual. When a Roman, for instance, came in contact with some person or thing which, as he believed, possessed a mysterious power to harm him—a stranger, a corpse, blood—he must remove the evil effects of the contagion in some way. Inasmuch as he found that water in everyday life could cleanse his household utensils and his body, he believed, by a curious twist in thinking, that it could cleanse him of the uncanny contagion of those persons and things which were, as we say, taboo.

We shall give a few examples of this use of water. First, an instance of the power of water to cleanse a stranger of the influences dangerous to a Roman. A Sabine, on one occasion, presented himself at the temple of Diana in Rome with a prodigiously large heifer, intending to sacrifice the animal to the goddess. Now soothsayers had prophesied that the state whose citizen should offer that particular heifer to Diana would possess the supreme power in Italy. The Roman priest, aware of the prophecy, insisted that the Sabine—a stranger and hence dangerous religiously—bathe in a running stream as the Roman ritual demanded. While the Sabine was thus occupied, the priest sacrificed the heifer to the goddess. Again, corpses and death, in all ages, have been considered dangerous, and the person who has come in contact with them needs purification. Thus, persons who attended a Roman funeral

must bathe their hands in water before performing the last rites to the dead, and on returning must be sprinkled with water and walk over fire to remove the contagion of death.

Æneas, we recall, refused to touch his home-gods until he had removed the blood of battle from his hands. Again, before Claudia Quinta laid hold of the cable of the ship bearing the stone of the Great Mother and forced it to move, thus proving her chastity, she dipped her hands in the Tiber and three times sprinkled her head with its holy waters. And at the Festival of Pales, the farmer sprinkled the ground and, after prayer to the divinity, washed his hands in pure spring water. Sprinkling, in cases as these, seems to be a survival of an earlier ceremony of washing, just as in Christian sects sprinkling at a christening ceremony is a survival of an earlier immersion.

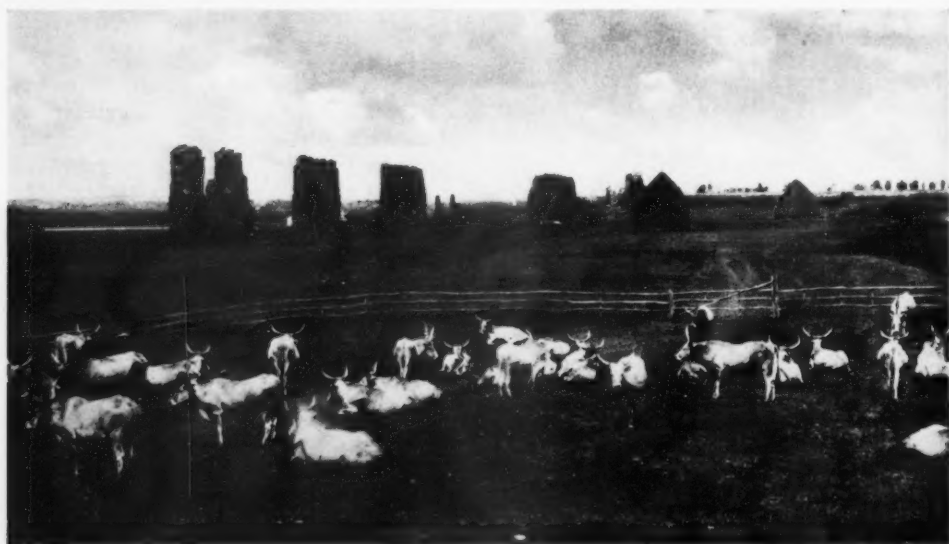
Water was commonly used in magic rites also. The witch Sagana (in Horace's Fifth Epode) sprinkled with water from Lake Avernus the house in which she and two other witches were making preparations to murder a boy to secure his marrow and liver for magic purposes. One recalls the rites which Dido employed, feigning thus, by magic to destroy Æneas. In these rites she sprinkled on the pyre pretended waters from Avernus. And in certain rites, described by Ovid, which were believed to have the power to ward off evil influences from a baby, the witch sprinkled the entrance of the house with water containing a drug.

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In seeking to understand the worship of water by the Romans, it must be remembered that primitive man associated motion of any sort, whether it be of swaying branch or dashing cataract or purling stream, with animate life—with spirits. Again, springs bubble from the earth—the seat of mysterious chthonic forces—the same earth which belches forth hot sulphur or mephitic vapors and lava and ashes. Water, too, possesses healing and cleansing

For example, among the Arabs of Palestine today each village has its sacred fountain with special curative powers. Once more, the efficacy of the waters of Lourdes is familiar to every traveler in France. And in England, Protestant as well as Catholic farmers believe that the waters and the moss about the well of Saint Walstan near Norwich can cure diseases of animals.

The Romans, we find, worshipped springs, not usually, indeed, as gods



Photograph by Anderson, Rome.

RUINS OF THE CLAUDIAN AQUEDUCT IN THE CAMPAGNA STILL STRIDE MAJESTICALLY ACROSS THE ROLLING PLAIN.

virtues, real and magical. And finally the hyper-active imagination of the savage easily led him to believe that the babbling of the springs and rivulets was the voice of the spirits themselves. In the case of the Romans, their dependence upon springs for a supply of cool water during the burning heat of the summer tended to add sanctity to these. Whatever the cause, the Romans, as well, indeed, as all other peoples, considered springs sacred.

with a statue and all the paraphernalia of a State cult, but as spirits, survivals of animism or, rather, animism surviving in historical times. At the shepherd festival of Pales, the farmer calls upon the divinity "to appease the springs and the spirits of the springs." Here, the springs themselves, as distinct from the spirits dwelling in them, were worshipped—a most primitive type of worship. Seneca the Philosopher writes as follows about the wor-

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Photographs by Anderson, Rome.

(TOP) THE FOUNTAIN OF JUTURNA, IN THE FORUM ROMANUM.

(CENTRE) THE WORLD-FAMOUS "ACQUA TREVI" IN ROME.

(BOTTOM) BASE OF THE STATUE OF THE VENUS CLOACINÆ. SINCE VENUS WAS RESPONSIBLE FOR THE HEALTH AND BEAUTY OF ROME, IT WAS NATURAL TO MAKE HER THE GODDESS OF THE SEWERS, THUS ENSURING THEIR SALUBRITY AND PERFECT OPERATION.

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Photograph by Anderson, Rome.

THE ACQUA PAOLA FOUNTAIN, ERECTED FOR THE CITY
BY POPE PAUL V.

ship of springs by his fellow-Romans: "We worship the head-waters of great streams; the spot where the giant river breaks forth suddenly from its hidden source has its altars. Hot springs are worshipped by us; and the darkness or the unfathomable depth of certain pools renders them sacred."

Once, during an illness, the epigrammatist Martial was forbidden to drink cooled water; but he disobeyed the prohibition and drank water from a spring in the house of a friend. In spite of this he recovered his health and offered to the spring a sow which he had vowed. Sacred springs, on the other hand, might harm the person who desecrated them. It seems that the Emperor Nero on one occasion took a bath in the sacred source of the Marcian waters which, according to the tradition, had been brought by aqueducts

to Rome by King Ancus Marcius. An illness which resulted from this imperial caprice was ascribed by the people to the vengeance of the gods for his having polluted the holy waters. The ode of Horace addressed to the spring Bandusia is familiar to all. The poet celebrated the rite, probably on October thirteenth, the day of the Festival of Fons, with sacrifice of a kid and wine and blossoms to the spirit of the spring. Chaplets were thrown into springs, and wells were garlanded. Ovid represents King Numa, the traditional founder of the Roman religion, sacrificing sheep to a spring in a grove at the base of the Aventine Hill.

While we read about a god Fons and while there was a shrine dedicated to Fons outside Rome near one of its gates and an altar of Fons on the Janiculum Hill, it is difficult to say with conviction that there was a cult of Fons worshipped under State supervision at a particular temple with priests and sacrifice. It would seem, rather, that the god of fountains was still in a multiple state, like fauns, nymphs, and the like, thus representing a transition between spirit and god. The presence of so many springs in different parts of Italy on each of which the people of a particular locality had to depend for their supply of water would tend to preserve the multiple nature of the god.

We have record of a number of famous springs in Italy. That of Egeria in the sacred grove not far from the Capene Gate on the Appian Road is particularly famous because from it, in early times at least, the Vestals drew water to cleanse their sacred vessels. This spring still bubbles forth near the Villa Fonseca. According to the story, the worship of Egeria came from the sacred grove of Diana at Nemi where the spring poured its healing waters

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into the lake. Egeria and her sisters the Camenae were worshipped especially by prospective mothers. When the Albans migrated to Rome, they brought the cult with them to the grove of the Muses which, in Juvenal's time, had become a squatting place for indigent Jews; and the spring itself had lost most of its pristine sanctity.

There was a health-giving spring in Latium near the Numicus River called Juturna—which Varro placed among the “proper gods and nymphs.” Her worship was transferred to Rome to the pool near the temple of Vesta in the Forum. It seems likely that in later times the Vestals drew water from this spring rather than from that of Egeria. At any rate its waters were used for sacrificial purposes; and persons who made use of water in their daily occupations celebrated a festival of Juturna in January.

The pleasant Roman habit of investing their springs with spirits is illustrated in one of Pliny's letters where he describes the headwaters of the Clitumnus, a small river in Umbria which flows into a branch of the Tiber. On the banks of the Clitumnus grazed the cattle whose brilliant white color was due, as the Romans believed, to their having drunk of and bathed in its waters. These were the horses which were sacrificed after a triumphal procession to the Capitol. Pliny says that the waters were so clear that he could count, on the bottom, coins which the worshippers had offered to the spirit of the water. This spirit possessed a statue which occupied an ancient temple. That it actually functioned in Pliny's day was attested by existing oracular responses attributed to it. Pliny remarks to the friend to whom the letter is addressed that he may perhaps find amusement in reading the

countless inscriptions dedicated to the Clitumnus by persons who had been cured by its waters. In the neighborhood, in addition to the temple of Clitumnus, could be found many chapels dedicated to the spirits which presided over the various springs in the neighborhood.

At least one Roman spring was potent to wash away the perjuries of the shady merchant. Such was the spring of Mercury which lay near the Capene Gate. Ovid's description of the rites is illuminating. “There is a spring of Mercury,” he writes, “in the neighborhood of the Capene Gate. If you are pleased to believe those who have tested it, the spring possesses a spirit. To it comes the merchant with his tunic caught up; and, being ceremonially pure, he draws water to carry home in an urn which has been fumigated. With this water he drenches a laurel spray and with the drenched laurel he sprinkles all the wares that are pres-



Photograph by Anderson, Rome.
THE FOUNTAIN OF THE PORTA FURBA, AND THE RUINED
AQUEDUCT.

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ently to have new owners. He also sprinkles his own hair with the dripping laurel and goes through prayers in a voice which is accustomed to deceive. 'Wash away past perjuries,' he says, 'wash away my faithless words of the past day.' It is important to note

rites, the command was given not to cross a running stream, showing the persistence of the belief that streams resented a person's crossing them.

August twenty-seventh marked the Festival of Voltumnus. Now Voltumnus was the name of a river in Campania,



Photograph by Anderson, Rome.

A GENERAL VIEW OF THE RUINED BATHS OF CARACALLA, ON THE OUTSKIRTS OF ROME. IT IS SAID THAT 25,000 PERSONS COULD USE THE STRUCTURE SIMULTANEOUSLY. THE WALLS ARE ALMOST A QUARTER OF A MILE LONG ON EACH SIDE.

that, as often in the case of water spirits, the water itself is addressed.

There is abundant evidence that rivers were worshipped by the Latins. Certainly in the old Roman days auspices were taken by the magistrates before crossing a river or any stream rising from a sacred source. This was especially the case with a small tributary of the Tiber—the Petronia. Magistrates before crossing this stream to conduct business on the other side regularly took the auspices. The practice, however, had died out before Cicero's time. Occasionally, in magic

and as one of the calendars definitely states that the sacrifice was "to the River Voltumnus" we may conclude that the festival was originally in honor of this river. We know that there was a yearly festival of Voltumnus held every year at Casilinum in Campania. But the festival occurred in Rome and so scholars had concluded that Voltumnus was an old name for the Tiber. But what is to forbid the transference of the rites of a river god in Campania, to Rome, there to be identified with the Tiber? Such transference was natural

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Photograph by Anderson, Rome.

PART OF A MOSAIC PAVEMENT IN THE BATHS OF CARACALLA.

to the Romans, as we have seen in the case of the springs Juturna and Egeria.

The Tiber was considered holy from the earliest days of Rome. The antiquity of the worship is attested by the fact that the Tiber appears in the "litany" of the pontiffs and in the prayers of the augurs. In one of the fragments of Ennius, we read a portion of a prayer formula presumably uttered by Æneas: "Thee, Father Tiber, with thy holy stream . . ." These words were part of a regular prayer formula. The story of Horatius Cocles is almost too well-known to recount. As he leaped into the Tiber, he called upon the river to protect him. Horace represents a mother praying that her son be cured of a fever. If the boy is relieved, the mother will make him stand naked in the Tiber. We learn from Persius that when a Roman had prayed for evil—such as the death of a kinsman or a ward—he must plunge his head two or three times in the holy waters of the Tiber in order to make his prayers acceptable. A proposal was laid before the Senate in the reign of Tiberius to

change the course of the lakes and streams which emptied into the Tiber. The inhabitants opposed the proposal, protesting that their rivers were under the protection of the gods. At Horta—the modern Orte—there was an altar to Tiber, erected, however, not by a native of the town but by a Roman. Inscriptions indicate that the river god was worshipped at Rome, at Ostia, and at other places.

On March sixteenth and seventeenth a solemn procession made a circuit of the twenty-seven chapels called Argei located in various parts of Rome. Rush puppets, bearing the same name, resembling bound men, were made in the chapels, where they reposed until May fourteenth and fifteenth when the pontiffs and the generals carried them in procession to the Sublician Bridge. Here the Vestals threw them into the river. The puppets may have represented, by substitution, a survival of the time when old men had actually been sacrificed and thrown into the Tiber, possibly to pacify the river god for building the bridge.

The Romans worshipped not only springs and rivers but the waters of the sea as well. Neptune, afterwards iden-



Photograph by Anderson, Rome.

"FATHER TIBER" AND THE ANCIENT FORTIFIED PONTE NOMENTANA.

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tified with the Greek Poseidon, may possibly have been originally a god of fresh water; the little that is known about the Roman Neptune does not point to a god of the sea.

The Romans were not naturally given to navigation. We read frequently in the Roman poets about the impiety of the man who first entrusted his bark upon the ocean. Evidently there was a strong tradition that it was wrong to sail the sea. When, then, a Roman was compelled to embark upon the ocean, he performed sacrifice to appease the spirits of the waters. For example, Roman generals before departing by sea against the enemy regularly made sacrifice to the Tempests and to the waves of the sea. There was a temple of the Tempests near the Capene Gate built by Lucius Cornelius Scipio after his fleet had been saved from shipwreck off Corsica. The epitaph of Scipio records the event. Readers of Virgil will remember that in order to secure favorable weather and a safe passage from Sicily after celebrating games in honor of Anchises, Æneas sacrificed three bullocks to Eryx and a lamb to the Tempests and poured a libation of wine into the salt waters. Again, Augustus offered sacrifice and libations to the winds, to Neptune, and to the sea before sailing against Sextus Pompeius. Note the fact that the sacrifice was made both to Neptune and to the sea, showing that a distinction was made between the god and the sea. The sacrifice to the sea was a primitive survival.

This account of water-worship may fittingly close with some notice of Jupiter as a rain-maker. In this capacity he is mentioned for the first time in literature by Tibullus. This fact seems strange in view of the prevalent use of the expression Jupiter Pluvius in

our day. From the earliest times he was associated with rain-making; the non-appearance of the epithet Pluvius may be accounted for by the fact that rain-making was a magic or quasi-magic ceremony and hence no god need originally have been involved at all. The name Jupiter itself is frequently used by Roman writers for rain. Thus Virgil, in his Seventh Eclogue, represents one of the shepherds saying: "And Jupiter shall descend in joyous rain."

To summarize: We have seen that the Romans considered water sacred, whether as springs, rivers, seas, or rain; that primitive man associates motion of any sort with animate life; and that on this account he peoples springs and rivers with spirits and offers sacrifice to them. The resemblance of the purling of springs to the human voice may have aided this process.

We have seen that springs had curative powers: and there is a sound medical reason for this. The Romans, however, attributed to their springs superhuman powers such as curing one of insanity, assisting mothers at childbirth, and the like. Springs, too, might cause as well as cure diseases. Illness awaited the person who desecrated holy waters. In at least one instance, a person who had concluded a shady business deal might rid himself of his sins by sprinkling himself and his wares with the waters of a sacred spring.

The offerings to springs included pigs, kids, sheep, wine, coins, garlands. And when the spring possessed a temple, persons who had been cured of diseases dedicated inscriptions to it.

There was a belief that it was dangerous religiously for a person to cross a running stream, no matter how small it

(Concluded on Page 233)

THE ROUND TEMPLES OF MEXICO AND YUCATAN

By ZELIA NUTTALL

AT the present time, when widespread popular interest is being taken in the excavations and reconstructions being made in the Maya ruins of Chichén Itzá by the Carnegie Expedition, in conjunction with the Mexican Government, particular interest is being centered on the remarkable circular structure there known as the Caracol or temple of Quetzalcoatl, now in process of reconstruction.

With admirable care and skill the base and lower portion of this edifice have been repaired and reconstructed, each stone being replaced in its original position. During the coming winter the reconstruction of the upper portion of the temple is contemplated. The form it should be given constitutes an extremely difficult problem, now under serious consideration by all concerned. This seems, therefore, the opportune moment for me to contribute towards the solution of the problem by publishing the results of my prolonged research concerning the round temples of the Mexicans and Mayans.

In Yucatán, beside the one at Chichén Itzá, the ruins of only two other round temples are known. The first, at Mayapan, has been a shapeless ruin since it was destroyed by lightning in 1867. The second, discovered and photographed in 1827 at Paal Mul, near the east coast of Yucatán, by Messrs. Spinden and Mason, is described by the latter in his *Silver Cities of Yucatán* as being "thirty-one feet eight inches high but bigger than that measurement indicates, for it is roughly cone shaped and has a con-

siderable diameter at the bottom. It has four different walls or belts of masonry looking not unlike four turrets of a battleship placed one above another, the smallest at the top. The only room which we could find was a small one in the uppermost 'turret.' An altar at the back of this room had been broken, exposing crevices which ran down several feet. Cold air emerged from these perpendicular cracks suggesting the possibility of hidden chambers. . . ."

One can but agree with Mr. Mason's conclusions that "of all the buildings we have found yet perhaps none would be so interesting to excavate as this one." I shall go further and express the earnest hope that, as a preliminary to any reconstruction of the uppermost portion of the Chichén Itzá round temple, a comparative study of what remains of the upper part of the Paal Mul temple will be undertaken in order to obtain all possible light on the construction of Mayan round temples.

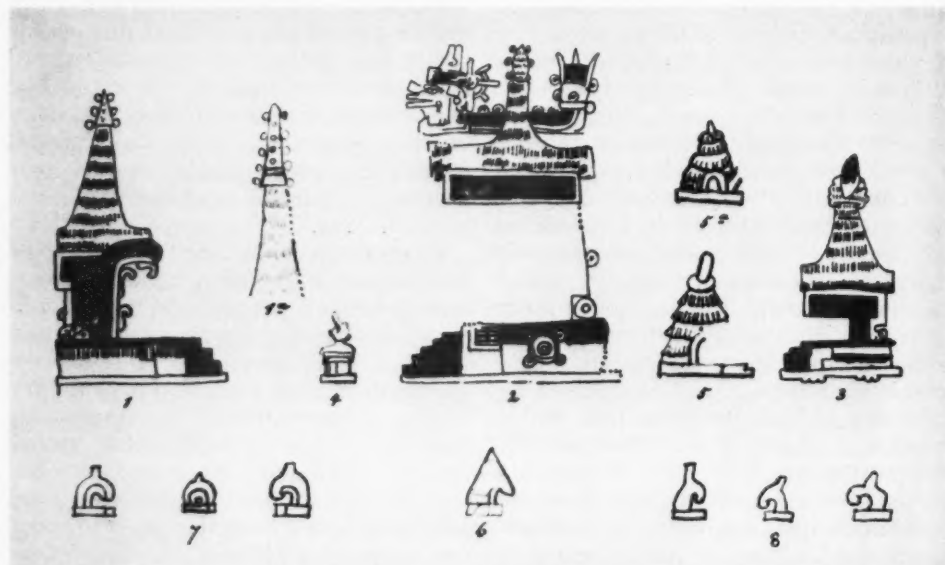
Concerning the round temples of Mexico there exists fortunately authentic documentary evidence and also representations in pictorial and plastic art which convey a clear idea of their appearance.

The historian Torquemada explains in chapter 7 of the eighth book of his *Monarquía Indiana* that "These Indians of New Spain built their temples to the god of air of a circular shape because, as air circulates and surrounds all, his temple had to manifest his qualities. The entrance to such a temple had the shape and figure of the

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mouth of a fierce great serpent, represented in the way our painters depict the mouth of hell with its horrible, frightful eyes, teeth and fangs. The roof of the famous temple and of others that surround it were of different and various shapes, although some were of wood and others thatched with a straw resembling rye-straw; they were very

sisting of a high square substructure on which was built a high circular wall, roofed with a spire. This kind of temple was dedicated to the god of air Quetzalcoatl, who was considered as the principal god at Cholula where, as well as in Tlaxcala and Huexotzingo, there were many of these round temples." The following testimony of Friar Moti-



DETAILS OF THE SUPERSTRUCTURES AND SPIRES OF MAYA TEMPLES FROM ANCIENT SPANISH MANUSCRIPTS.

excellently made, some pyramidal or square, others round or of other different shapes. They were so elaborately and showily fashioned that they did not seem to be of the material they were actually made of, but appeared as though painted by means of a very fine and delicate brush."

In chapters XII and XVII of his *Historia Ecclesiástica*, Friar Mendieta describes round temples, the latter, more complete text, reading: "In the majority of the courtyards of temples there was another kind of temple con-

linia supplements the foregoing: "They had certain houses or temples of the devil that were round, some large, some small, according to the size of the towns—their entrance fashioned like that of hell with the painted mouth of a frightful serpent with terrible fangs and teeth and some of these fangs were carved in the round. To see and enter inside inspired great fear and horror, especially the hell which was in (the temple of) Mexico which seemed transported from hell itself. In these there was a perpetual fire night and day.

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These houses or hells referred to are round and low, with a low floor so that one did not mount to them by a flight of steps as to other temples. Many other temples were round and were high up and had their altars and one mounted to them by many steps; these were dedicated to the god of air Quetzalcoatl." From Torquemada (vol. II, p. 51) we learn the interesting fact that the temple which surmounted the great pyramid at Cholula was round.

Friar Duran, in chapter 84 of his *Historia*, describes minutely the form under which this god was represented in Cholula: "with the body of a man and the face of a bird with a red beak at the base of which was a crest with warts like the mallard duck of Peru. The beak had rows of teeth and his tongue was out. From the beak to half of his face, this was painted yellow and a black band stretched from under his eye to beneath the beak. . . . On his head he had a painted mitre of paper painted black, white and red." It is an interesting fact, that this same conventionalized human head with a red serrated open beak but with black side whiskers, appears in all Mexican picture-writings and sculptures as the day-sign *ehecatl* or air. As among the Mexican calendar signs the monkey, alligator and jaguar figure, all natives of the tropical regions of America, it is not unreasonable to surmise that the sign *ehecatl* was originally inspired by the toucan, a remarkable Central American bird, some species of which have a large, serrated, red bill with a band of black feathers at its base. It is not surprising that, as in the case of the alligator, artists inhabiting the high plateau of Mexico and unfamiliar with living specimens should have evolved conventionalized signs, somewhat fantastic but preserving main features.

Strange to say Friar Sahagun, who came to Mexico in 1529, actually saw ruins in the Great Temple enclosure and minutely described 78 of the temples and structures therein, makes no reference to the great round temple of the god of air with a hellish entrance which both Torquemada and Mendieta mention. Nor does he, in his descriptions of no less than five low circular buildings allude to their having hellish entrances like the open jaws of a serpent. This seems to indicate that, during or almost immediately after the Conquest, these gruesome doorways, which inspired the Spaniards with fear and horror, were the first to be completely destroyed, their high thatched roofs facilitating their being burnt. A picture contained in the Codex Borgia confirms, however, the accuracy of both friars' descriptions of temples of Quetzalcoatl, for it represents one, on a high substructure, whose entrance is formed by the open jaws of a serpent. It is surmounted by a high pointed roof with what appears to be a separate cap, shaped like a triangular extinguisher and decorated with little balls. (Plate I, Fig. 1.) On page 74 of the same Codex Borgia the spire of a semi-effaced temple is preserved and displays a more elaborate cap resembling an elongated thimble, decorated with balls and surrounded by a rope which seems to hold it in place. (Fig. 1a.) In Fig. 2, the spire is also surmounted by a pointed object decorated with balls but rounded below as though partly inserted into the square-topped thatched roof. In Fig. 3, the spire is topped by a heavy thatched, irregular mass supporting a conventionalized flint-knife *tecpatl* which was the symbol of fire and was used as a year- and day-sign in the Mexican Calendar.

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It is interesting to find that, in each of the three aforesaid temples a circular ring, presumably of stone, appears to be fastened to its back wall.

Plate I, Fig. 4, from the Vienna Codex, represents a temple with a high roof topped by an inserted conch-shell. Figs. 5 and 5a from the Bodleian Codex

high peak, flat at the top like a chimney or pointed.

The agreement between the written descriptions of a Quetzalcoatl temple with Fig. 1 of Plate I reveals that this is an actual representation of such an one.

The interesting certainty that the high-roofed temple—Fig. 2 from the



TERRA-COTTA MODELS OF MAYA ROUND TEMPLES. FIGS. 1 AND 2 ARE NOW IN THE TROCADERO, PARIS. FIG. 3, CLEARLY A TEMPLE OF QUETZALCOATL, IS IN THE PHILADELPHIA ACADEMY OF SCIENCE.

display roughly drawn, thatched, conical roofs crowned with a solid circular object with a plug in the center. No. 6, from the Vatican Codex, represents a plain, high, painted roof while in the three specimens from the Bodleian and the three from the Selden Codices we have highly conventionalized drawings of the year and day sign *calli* (house), which exhibit a marked resemblance to the main features of Fig. 1; namely, the overhanging roof over the door and the

Codex Borgia—was also dedicated to Quetzalcoatl is established by the symbolical figure depicted above it, composed of the sign *ehecatl* united to a serpent-like body formed of a representation of the night sky with star symbols—the whole obviously expressing the name *Youalli ehecattl* the night air or wind, or *Yonaltecuhli*, which is recorded as a title of the supreme protecting deity by Friar Sahagun.

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An equal certainty that the terracotta model of the round temple in Plate II, Fig. 3, represents one dedicated to the god of air, is established by his standing, roughly-modelled effigy, with the bird beak, placed in front of its entrance. This specimen, the peaked roof of which is unfortunately broken off, belongs to the collection of Mexican antiquities presented by the late Dr. Robert Lamborn to the Philadelphia Academy of Science, and its photograph was kindly furnished me by Miss Wardle. A second specimen, identical and more complete, though of a slightly different size, is in the National Museum of Mexico. The originals of the other two models of round temples, in Plate II, are in the Trocadero Museum, Paris, and although comparatively rare, many of the same type, also found in the central plateau, are contained in other collections of Mexican antiquities, public and private. The foregoing evidence establishes that in Mexico the temples of Quetzalcoatl

were round and surmounted by high, peaked, thatched roofs made of the fine grass employed for the purpose of thatching at the present day.

The fact that in Yucatán the ruins of only three round temples are known, whereas documentary evidence establishes that a multitude of them existed in Central Mexico, seems to indicate that this form of edifice may have originated there and that the temple of Quetzalcoatl at Chichén Itzá, is assignable to the period of the Aztec occupation of Yucatán. I venture to suggest that at one time this temple, which crowns an eminence and is visible from afar, may have presented somewhat the harmonious proportions of the model, Fig. 1, its peaked roof, thatched with palm leaves, constituting a gnomon which, shadowless at noon for a moment, on days in May and in July announced to the populace the advent of the rainy season and the beginning of the calendar year.

THE USE AND WORSHIP OF WATER AMONG THE ROMANS

(Concluded from Page 228)

was. A Roman magistrate, for example, might even be compelled to take the auspices before crossing such a stream. In the case of larger rivers, man early realized that these regularly took their toll of human life and that their frequent inundations damaged flocks and crops. This association with the river of the power to destroy may have led to its worship originally. The notion still exists among many peoples that rivers regularly demand human lives. There is a suggestion of this in the rites of the Argei. However, when a people becomes civilized and human sacrifice grows abhorrent, they offer

substitutes. The original human sacrifice of the Argei may have been due to the necessity of propitiating the river for building the wooden bridge over it.

The worship of the sea was of very late date; for the Romans early came to dread that strange restless expanse which so often destroyed human life, which threw up on its shores strange creatures; which, later, brought dangerous enemies; further, the curious rise and fall of its surface under the moon's influence and the mysterious rhythmic churning of its waters must have added to its uncanniness.

A ROYAL GIFT OF CHRISTMAS EVE, 1430

By H. LITTLEHALES

JUST about 500 years ago an order was given to a professional scribe that he should produce the very

finest book it was possible to make. No expense was to be considered in the production of this book. The scribe and his assistant illuminators, by whom the book was to be embellished with little painted pictures, all set to work, for he from whom came the order was a man of high rank and wealth. In due course the book was finished and was delivered to the purchaser before the year 1430.

Today it still exists in almost as perfect a condition as when just finished, and forms one of the great treasures of the British Museum.

On Christmas Eve, 1430, King Hen-

ry VI of England received this book as a Christmas gift from the Duke and Duchess of Bedford. The book was

at that time, as it is today, the most exquisitely beautiful volume that scribes and artists have at any time produced: it has been owned successively by a king of England, a king of France and various other great personages. It consists of some 300 leaves of vellum, every one of which contains one or more pictures representing historical, scriptural and other events, each picture being a little gem in itself and retain-

ing its vivid coloring as though it were finished yesterday.

Most of the pictures are set two on a page and are circular in form. Others,



A REQUIEM MASS AND FIVE MEDALLIONS FROM THE BEDFORD MISSAL.

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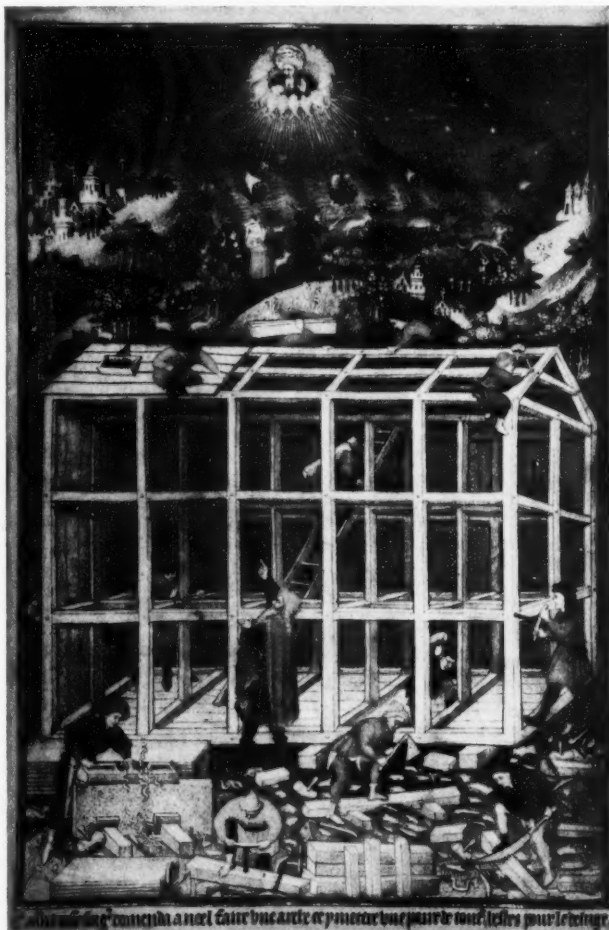
but few in number, are of almost full-page size. These represent the building of the Ark, the erection of the Tower of Babel, etc. Still others, not quite so large, represent various scenes. Each page has a beautiful border of wavy lines.

The book is a medieval prayer-book. It does not follow the English sequence in its contents, though it opens with the Calendar and contains other devotions common to the English Book of Hours of the Blessed Virgin, Seven Penitential Psalms, etc. It is a thick volume some 10 inches in height and of corresponding width, bound in

crimson velvet with finely engraved and gilded clasps. We gather from the catalogue of MSS in the British Museum that the volume was made for John, Duke of Bedford and Regent of France, and his wife Anne. The Duke

was the son of King Henry IV of England. The portraits of the Duke and Duchess may be seen on the backs of pages 256-7, their arms,

badges and mottoes being on various other pages. After a time it came "into the possession of Henry II of France, whose arms, with those of his queen Catherine de Médicis, are painted on shields originally bearing the arms of the first owners." Later the book was owned by Sir Robert Worsley of Appledurcombe in the Isle of Wight, the next owner being Lord Harley, a great buyer of MSS, the next and last being his daughter, a Duchess of



THE BUILDING OF NOAH'S ARK AS THE ILLUMINATOR OF THE BEDFORD MISSAL CONCEIVED IT.

Portland. Now the book is MS. 18,850 in the British Museum.

There are many very beautiful books in existence, as for instance the famous Celtic Book of Kells in the Library of Trinity College, Dublin, the Sforza

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Book of Hours in the British Museum, the beautifully printed books of the famous Pynson and, to come to modern days, the magnificent volumes on vellum of the Kelmscott Press. All these, however, must in point of magnificence, pale before the book we have attempted to describe, the prayer-book of Henry VI.

For many years this book has been known as "The Bedford Missal", the origin of such a nomenclature lying in the fact that until the late William Maskell elucidated the question of ancient service books all such MSS were set down as breviaries or missals; it seems to have mattered little to which of the two classes an MS should be assigned.

Descriptions of the book may be found in "An Account of a richly Illuminated Missal", R. Gough, London, 1801; Dibdin's "Bibliographical Decameron", vol. i; and Waagen's "Treasures of Art in Great Britain", vols. i and iii.

The book is kept today in a wooden box within which it rests on a broad silken ribbon by which it can be lifted when needed. The book is at the

service of any student any day, and reproductions of some of its pages, both plain and colored, are to be obtained from the Museum authorities.

Plate A shows us the scene in a medieval church during one of three medieval services—the Burial Service, the Office for the Dead or the Mass for the Departed. In the upper right-hand corner of the page we see the dying man or woman; in the little picture opposite is the physician by the bedside. In the middle on the right the last communion is being celebrated. In the right-hand lower medallion is the ceremony of extreme unction; note the server with the little chrysmatory or box of holy oils and the interesting old-fashioned chair by the bedside. Last, in the lowest picture on the extreme left, is seen the burial of the departed.

In Plate B we see the building of the Ark as such a construction would appear to the mind of the XVth century artist. Tools of all kinds, all familiar today, are to be seen, and close beside the man fitting a board on the roof we see a little nail box with the nails in it sticking up.

Grand Canyon Country, by M. R. Tillotson and Frank J. Taylor. Pp. viii; 108. 22 illustrations. Stanford University Press, Calif. 1929. \$2.

This little book, so beautifully gotten out by the Stanford University Press, is particularly welcome because it is informative on what one wants to know about the Cañon. It is not in heavy style, but easily read and absorbed; necessarily so since the senior author is superintendent of the vast park and Mr. Taylor has spent many years with Horace Albright in entertainingly explaining to visitors the whys and hows of the great West. It is to be hoped that visitors to the Southwest will find this book a companion.

WALTER HOUGH.

The Bride of the Sacred Well. By Emma Lindsay Squier. Pp. 275. 4 illustrations. Cosmopolitan Book Corporation, New York. 1928. \$2.

For many years the reviewer has been familiar with the fascinating legends and historical events of ancient Mexico, and lamented that they were not accessible to the English reading public. It is a pleasure to read the stories contained in *The Bride of the Sacred Well*, as the author has told them in the same melodious and colorful tone as they are being told by old and wrinkled Indians. The author's dreams and the story-tellers' legends are blended in a successful way, and the book can be recommended to lovers of legends and beautiful old Mexico.

FRANS BLOM.



"CHRIST HEALING THE SICK," BY REMBRANDT.

If the judgment of those qualified to give an intelligent opinion were secured, this would undoubtedly be judged the most important print ever made. It has held its preeminence for three hundred years.

(All etchings by courtesy of the Philadelphia Art Alliance.)

NOTES AND COMMENTS

REMBRANDT'S ETCHINGS IN THE ROSENWALD COLLECTION

Mr. Lessing Rosenwald, a Philadelphia business man who found some three or four years ago that golf and similar amusements did not satisfy him, began to collect etchings by Rembrandt van Rijn. These are now on exhibit in the gallery of the Philadelphia Art Alliance and constitute the most remarkable and comprehensive series by this artist ever gathered in a single group. Out of a total of perhaps 360 etchings by Rembrandt, Mr. Rosenthal succeeded in collecting no fewer than 200 well authenticated prints. The reproductions here are all by courtesy of the Art Alliance.

A SEMINAR IN THE CARIBBEAN February 14-March 4, 1931

The Committee on Cultural Relations with Latin America, after a year's study of this question, announces the first annual session of a Seminar in the Caribbean. The members of the Seminar will sail from

New York on the S. S. Caledonia, February 14, 1931. Visits will be made to San Juan, Puerto Rico; Santo Domingo; Colón, Canal Zone; Kingston, Jamaica; Port-au-Prince, Haiti; and Havana, Cuba. They will return to New York on March 4.

A group of able lecturers and leaders of round table discussions has been enlisted: Dr. Ernest Gruening, Dr. E. C. Lindeman, Dr. Leland Jenks, Dr. Samuel Guy Inman, Mr. Charles Thomson and Mr. Carleton Beals. Distinguished Latin Americans, as Dr. Fernando Ortiz of Cuba and Dr. Moisés Saenz of Mexico are expected to participate in some of the sessions. Seminar programs are being arranged in San Juan, Santo Domingo, Port-Au-Prince and Cuba. There will be conferences with the leaders of the countries visited and visits to educational institutions, social work agencies, etc.

The Seminar in the Caribbean is being established by the Committee, which has held a Seminar in Mexico annually since 1926. Over four hundred men and women have participated in the sessions in Mexico.

Applications for membership and requests for further information should be addressed to Huber C. Herring, of the Committee on Cultural Relations with Latin America, 112 East 19th Street, New York City.

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"JAN LUTMA."

One of the greatest and most masterly of Rembrandt's portraits. Notice the difference in technical handling between this and the freely handled subtle Clement de Jonghe, both equally great artistically.

GUGGENHEIM FELLOWSHIPS EXTENDED TO CHILE AND ARGENTINE

Announcement has come from the office of the John Simon Guggenheim Memorial Foundation that the Fellowships of the Foundation, granted to assist scholars and artists to carry on research and creative work, will hereafter be open to citizens of Argentina and Chile. Established in 1925, the Foundation, for a time, made its grants for work abroad only to citizens or permanent residents of the United States, but one year ago former United States Senator and Mrs. Simon Guggenheim, the founders of the Fellowships in memory of a son who died in 1922, added one million dollars of endowment to set up a plan of Latin American Exchange Fellowships to be additional to the work of the Foundation in the United States, already endowed with their gift of \$3,500,000. Mexico was first included in the new plan and, with this announcement, the benefits of it are extended to Argentina and Chile. It is planned immediately to add Cuba to the list of countries to be included in the plan, and thereafter other countries of Latin America will be added as rapidly as proper arrangements can be made in each.

Two hundred ninety-five persons have been assisted by the Guggenheim Foundation during the past five years. At the present time eighty-four scholars, novelists, poets, composers of music, sculptors, painters and other creative workers are carrying on their work as Fellows of the Foundation in Europe, Latin America,

Asia, Africa and the islands of the South Seas. The first two Latin American Exchange Fellows from Mexico are working in the United States while four Fellows from the United States are working in Latin America.

The new Fellowships will be granted to assist independent research and creative work in the arts, and also for training in the various professions. Special consideration will be given to applicants who desire to study political, social, or scientific problems which are common to the countries of North and South America. The stipend for these Fellowships, either for Latin America or for the United States, will normally be \$2,500 for twelve months plus a travel allowance proportionate to the distance which the Fellows have to travel to the places of their study.

THE NEW GERMAN MUSEUMS

(Special correspondence of ART AND ARCHAEOLOGY)

Berlin, October 15. On October 1st the new Berlin museums-buildings were inaugurated in the presence of men of science from all over the world. In 1907 the plans of the Berlin architect Alfred Messel were accepted. They had been inspired by the late Dr. Wilhelm von Bode. In 1909 Messel died and now the buildings are finished by his follower Ludwig Hoffmann. The new museums lie between the Kaiser Friedrich Museum (in the north of the museums-isle) and the New Museum (in the south), by passages connected with them. The building has three wings round a



"CLEMENT DE JONGHE."

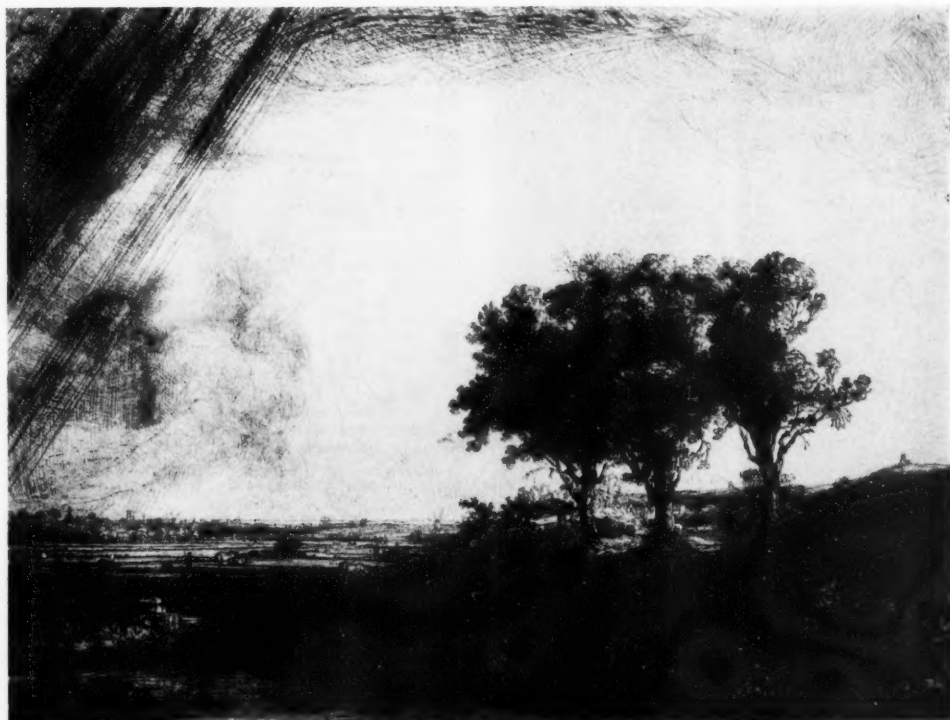
Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle.

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court-yard, the so-called Museums-Forum. Three museums are housed therein: the "German Museum" in the northern wing, the "Pergamon-Museum" in the middle wing and the Museum of Anterior Asia in the southern wing, not finished till now, which will after 1932 contain the Islamitic collection, too. The German Museum includes Dutch primitives and German paintings, sculptures and works of applied art from the early Middle Ages till the end of the XVIIIth century. Furthermore a "study-museum" of casts of German and Dutch sculptures. On the first floor are two large

hall the feature-piece is the two-storied Market-Gate of Miletus. The northern hall contains only Hellenistic art, the southern only Roman art.

Of the Museum of Anterior Asia only two halls have been finished. The one contains the Ishtar-Gate of Babylon with lions and parts of the court-front of the palace of Babylon, the other one the street of procession of the god Marduk, the town-god of Babylon. They are all built of glazed tiles, animals and ornaments in many colors on blue ground. Facing the Ishtar-Gate there is the front of a Parthian palace. The passage



"LANDSCAPE WITH THE THREE TREES."

Sir C. J. Holmes says of this: "The plate approaches painting in its completeness . . . Very few of Rembrandt's painted landscapes are equally successful. Note the magnificent structure of the thunder clouds."

halls, the one containing the toned plaster-casts, the other works of art from the Migration-Period up to the beginning of the XVth century. On the second story works of the following centuries are to be found in three rows of smaller halls.

The middle wing consists of three halls in full height of the building. In the central hall there is the great Zeus-altar of Pergamon, the most important piece of the Berlin collection of antiques. Only the western front is erected; the remaining parts of the well-known frieze of the "Giganten-Schlacht" are ranged round the walls. In the northern hall we find the statue of Athena from the library of Pergamon, a copy of the gold and ivory Athena of Phidias. In the southern

between these two halls contain works of Assyrian art.

DORA LANDAU.

"IT'S AN ILL WIND—"

Writing in a recent issue of the *Classical Weekly*, Professor Eugene S. McCartney, of the University of Michigan, says in part while discussing the "Greek and Roman Weather Lore of Winds" that an understanding of the aerial forces in given locations more than once proved most valuable in a military way.

"A good illustration of the deliberate rather than the fortuitous use of the wind is to be found in the career of Camillus," he observes. "Latins and Volscians,

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caught between two Roman forces, barricaded their encampment with a formidable wooden palisade. The Romans had to act before a relieving force should come. Noticing that a strong wind blew down from the mountains regularly at sunrise, Camillus planned a daybreak attack with two contingents, one armed with weapons, the other with fire. The fire was directed at the point where the wind struck the defences with greatest speed. The fiery darts found lodgment in the crowded timbers of the palisade and flames soon spread in every direction and finally reached the camp. Few of the Latins made their escape.



"THROUGHOUT THE AGES," BY YARNALL ABBOTT.

"Beyond the river Tagonius in Spain amid the caves and hollows of a cliff that faced the north dwelt the Characitani, a tribe that felt boastfully secure in the fastnesses of its retreat. Sertorius, encamping at the base of the cliff, found it unassailable, but he noticed that great quantities of dust were being carried against the openings from the porous and crumbly soil below. Learning the local characteristics of the wind, he had his men collect loose earth, which the barbarians regarded as a mound for a futile assault upon them. The next day, however, a breeze sprang up which grew stronger and stronger and carried up more and more dust. Horses were driven back and forth through it in order to pulverize it still more. Since all the caves faced the wind, the barbarians were soon being blinded

and choked. They held out with difficulty for two days, but surrendered on the third. The peculiar nature of this feat added greatly to the prestige of Sertorius."

THE COVER PICTURE

ART AND ARCHAEOLOGY is exceedingly fortunate in being able to present its readers this month with the painting reproduced on the front cover and on this page in small size. The artist, Yarnall Abbott, of Philadelphia, will be remembered pleasantly by readers as the painter whose work in both oils and tempera was discussed by the critic Harvey Watts in the issue of January, 1930, and as the author of a searching criticism of the Twenty-eighth Carnegie International Exhibition, which appeared in the December, 1929, issue of this magazine.

In the present canvas, which was a gift to the editor, Mr. Abbott has taken the Christmas theme as an allegory which not only has shined but will continue to shine throughout all the ages. The brilliant achievement of a fusion of the idealism of ancient past and progressive present, of the camel-riding wise men of the East and the towering skyscrapers of today, of the barren sweep of antiquity which merges through the pyramids with the ardent promise of the future, is evidence of a profound grasp of his subject spiritually as well as technically, and discloses a sensitive brush capable of highly evocative suggestion.

MORE NEW SPANISH STAMPS

Once more ART AND ARCHAEOLOGY is forbidden by American law to reproduce a magnificent new series of Spanish postage stamps. On September 29 there were put into circulation in the historic city of Sevilla, thirty-five beautifully conceived and executed new postage stamps commemorating the discovery of America and the achievements of Columbus. The new series was designed as a particularly cordial and gracious "salute by Spain to her daughters of the Overseas, to the whole of America, and to all countries of the beautiful Spanish speech in both hemispheres." The stamps are known as the Columbus Series. They range in values from the greenish chestnut one-centavo issue to the ten-peseta chestnut-and-violet for ordinary mailings, and from the five-centavo reddish chestnut to the ten-peseta violet denominations for European and Iberoamerican air mail service.

"In the new emission," says the printed circular accompanying the twelve specimens sent for reproduction (not permitted in the United States to any but stamp-collectors' magazines and catalogues), "appear for the first time in Spain Christopher Columbus, the Pinzones and the others who went with them on that first voyage in 1492; the embarkation of the discoverers at Palos de Moguer; their disembarkation in the New World; the three historic caravels which triumphantly bore across the Atlantic the glorious banners of Spain and of the Catholic Kings. Included in the set is a representation of the Monastery of La Rábida, the historic Sanctuary of the Race. The beauty and delicacy of these new stamps call for warm felicitations to the artistic engravers, Señores Sánchez Toda and Camilo Delhom, of Madrid, and the house of Waterlow & Sons of London, who produced the issue from their printing plant." ART AND ARCHAEOLOGY greatly regrets its legal inability to reproduce the stamps, which will be eagerly sought by philatelists all over the world.

BOOK CRITIQUES

P'i-Tzu-Wo. Prehistoric sites by the River Pi-liu-ho, South Manchuria. Archaeologia Orientalis, Volume I. Published by Toa-Kokogaku-Kwai (The Far-Eastern Archaeological Society), Tokyo and Kyoto, 1929. Approximately 94 pp. Japanese text, 30 English, and 10 German; 48 plates; numerous collotypes, charts, drawings and diagrams interspersed in the text. The Toko-Shoin, Tokyo. Yen, 30.

In the increasing archaeological activities of the present day the Far East is of its own initiative taking an active part. Japan, particularly, is keenly alive to the importance of such work and is constantly carrying on systematic research in both Japan proper, in Korea and in the territory controlled by the South Manchurian Railway in Manchuria.

Several years ago archaeologists in Japan organized the *Toa-Kokogaku-Kwai*, or Far-Eastern Archaeological Society, whose purpose as set forth in this initial publication is that "of improving research work in the Far East, as well as for developing an intimate friendship and exchanging knowledge between our archaeologists and those of other nations, especially of our neighbor China". A number of Chinese archaeologists are active members and have taken part in the excavations carried on by the Society.

Volume I of *Archaeologia Orientalis*, the inaugural publication of the Society, of which Dr. Kosaku Hamada is the editor, in itself more than proves the importance of the organization and constitutes a valuable contribution to archaeological research. It records the results of the excavation undertaken by the Society in 1927 at sites near P'i-Tzu-Wo on the southern coast of Manchuria, under the direction of Dr. K. Hamada, professor of archaeology in the Kyoto Imperial University, and Mr. Y. Harada, assistant professor of archaeology in the same institution, assisted by other members of the Society.

The thorough and exhaustive way in which the investigations have been recorded and conclusions drawn, the fine quality of the illustrative material, especially in the difficult matter of adequately reproducing the painted pottery, cannot but arouse our admiration.

Two sites near P'i-Tzu-Wo were excavated, Tan-T'o-Tzu and Kao-li-Chai. The finds include skeletal remains; stone and bone implements; pottery, both monochrome and painted;

iron implements, and coins of the Chou and early Han Dynasties. These are first discussed according to each site, and deductions drawn or suggested; and secondly according to the relations of the two sites to each other in respect to their cultures and chronology. Conclusions are based upon geological conditions; skeletal studies of the two burials found; a mineralogical study of the iron implements; chemical analysis of pigment on the painted ware; conchological examination of the shell remains; and further archaeological considerations. That these sites were probably inhabited by Chinese fisherfolk and that they formed a stepping-stone in the coastal trade expansion of China to Korea and Japan, is the general conclusion. Tan-T'o-Tzu is dated as of the late Chou (1122-255 B. C.) Dynasty and Kao-li-Chai as of earliest Han (206 B. C.-221 A. D.), the differences found between the two being attributed to geographical changes which drove the settlers from the former site, as the sea encroached, back to the mainland.

Of special significance as regards the finds are the ancient Ming-tao coins, found only in few instances in Manchuria; the presence of *li*- and *yen*-shaped pottery vessels; and the presence of painted pottery of an interesting type, suggesting at first thought that found by Dr. Andersson in Honan, Kansu, and Fengtien, but not identical with it in either colors or decorative motifs, and of a more primitive technique.

The results of this initial enterprise of the Far-Eastern Archaeological Society augur well for the future of archaeological research in the Far East, and subsequent reports of this first volume of *Archaeologia Orientalis* are awaited with interest.

DOROTHY BLAIR.

Ancient Corinth. Part 1. By J. G. O'Neill. Pp. 270. 9 pages of plates; 1 excavation plan. The Johns Hopkins Press, Baltimore, Md., 1930. \$5.

If in the past the history of Greece has centered very largely in Athens and Sparta, modern excavations have been revealing much of the life and civilization of the lesser city-states. Dr. O'Neill's monograph is an attempt to write the history of Corinth from the Corinthian point of view. He has given an account of the city from the prehistoric period to the end of the Peloponnesian War. Two preliminary

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chapters discuss the topography, and the city and its citadel. There are ten photographs and plans, Plate X being a detailed plan of the main excavation area covering the period 1896-1927, prepared by Professor W. B. Dinsmoor. There are also two Appendices dealing with the coinage of Corinth and the Lelantine War, a selected bibliography and a good index. Each chapter is carefully documented.

Dr. O'Neill has visited Corinth and has studied the excavations at first hand. Consequently, his first chapter, which discusses the topography of Corinthia, is one of the best in the book and is written with much detailed knowledge. The reader is led to understand the importance of Acro-corinth, of the narrow Isthmus, and of the commanding position the city occupied in the Peloponnesus.

The writer is compelled to travel a much-beaten path when he is led into the discussion of such subjects as the historic character of the Homeric Catalogue of the Ships, the period of the Tyrants, the Megarian Decrees, and the Peloponnesian War. But such topics are, of course, inevitable in a history of Corinth. In the case of the Catalogue he engages in a lengthy refutation of Mr. Leaf's view that Corinth did not exist in Homeric times, where necessarily he is following the lead of Dr. Blegen. We should have welcomed a fresh discussion of the vexed question of the Lelantine War but Dr. O'Neill evidently feels that the "combination" of our ancient sources does not lead to any positive conclusion here except that the war probably occurred at the end of the seventh century. In the succeeding chapters he is rather inclined to give Corinth the advantage whenever myth or tradition is the chief source-material. In doing this, however, he does not always consider carefully enough the period represented by the myth—that is, whether we are dealing with a tradition that is early or late. A case in point is found in his conclusion (p. 96) that Megara was a Corinthian colony, although this claim is found in late sources, as I myself pointed out in my study of Megara.

This book is No. 8 in the *Johns Hopkins University Studies in Archaeology*, edited by Professor David M. Robinson. It is a great storehouse of valuable information and must be considered by anyone who wishes a thoroughgoing account of "the third city of Greece".

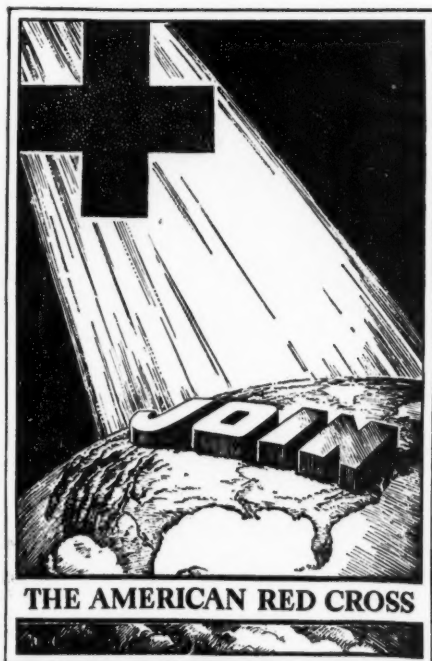
E. L. HIGHBARGER.

A MASTER OF RIVAL ACCOMPLISHMENTS

(Concluded from Page 219)

Interior scenes are the least in number among the paintings but these few exhibit choice features of his art. *The Unwilling Nurse* was exhibited at the Crystal Palace Exhibition in London, in 1890, and received a medal from Queen Victoria. It is considered a perfect example of setting. A peasant kitchen, with its row of iron pots, tall, great-grandfather clock, hospitable hearth, and earthen floor is an admirable setting for the four members of the family who occupy it—a grandmother and her three grandchildren. The young boy holds a fretful baby on his lap, lending stimulant to the title, and a younger sister giggles at his predicament. Grandmother and a stray kitten look on. The soft tone of domestic beguilement is here, the same emphasis upon the serene. In *the Goat-Stall* is domestic life upon a lower level, but with the same simple contentment. A mother goat raises her tired head to watch the delicate capers of her young. To bring out the very moisture on the walls as Hartwick has done in this piece is indeed mastery. *The Anxious Mother* reveals a corner of a laborer's hut, cheerful with the bloom of potted flowers on the window-sill, homelike with the row of cracked pottery on a rack. An old laborer sits on a box caressing one of a litter of pups while the mother stands on anxious paws close by. It is a glimpse into an humble quarter that is yet rich in suggestion of pastime peace.

So Herman Hartwick, a real magician of the brush, has adorned four angles within the limits of the soulful art of painting.



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